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American Art News

VOL. XIV., No. 15. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, JANUARY 15, 1916.

SINGLE COPIES, 10 CENTS.

NEW WORKS AT SAN FRANCISCO.

The new exhibit, in the Palace of Fine Arts at San Francisco, has been called, not alone the largest, but the finest in the U. S., though not over a tenth of the works obtained in the East by Director J. E. D. Trask were ready for hanging on the re-opening day, Jan. 1. The following is a partial list of those who are represented by canvases and etchings, in the new coll'n, gathered to take the place of works withdrawn from the art gallery: Richard Andrew (1), George Bellows (16), Frank W. Benson (3), Arthur B. Carles (4), Emil Carlsen (2), F. J. Chambebrlain (1), Morgan Colt (2), Joseph de Camp (3), Gertrude Fiske (2), Philip L. Hale (2), William A. Kirkpatrick (1), Leon Kroll (2), Anna C. Ladd (2), Hayley Lever (4), Wilton Lockwood (3), Carl J. Nordell (2), Emma P. Nordell (7), George L. Noyes (8), John Marin (27), Elizabeth O. Paxton (1), William M. Paxton (2), Lilla C. Perry (2), Francis Picabia (7), Marion L. Pooke (3), Marion Powers (1), James Preston (3), Gretchen W. Rogers (1), Charles Rosen (2), Denman W. Ross (4), Arthur P. Spear (1), Eugene Speicher (3), Robert Spencer (5), Leslie P. Thompson (11), M. Bradish Titcomb (7), Helen M. Turner (1), F. C. Warren (4), and Charles H. Wodbury (37). Several of the number in the last case being groups of 10 panels.

PRIZES FOR WAR ARTISTS.

The Journal Pays de France, which is responsible for the exhibition at the Tuileries of works produced at the front, has organized a prize competition, at which 100 prizes, 13 of which are of 2,000 francs (\$200) each, will be distributed to the exhibitors. The award will be by a jury consisting among others of General Niox, the director of the army museum; M. Léonce Bénédite of the Luxembourg, M. Bonnat of the Institute, president of the Society La Fraternité des Artistes Français; M. Armand Dayot, inspector general of fine arts; M. Gustave Geffroy, administrator of the Gobelins, and M. Frantz Jourdain, president of the Autumn Salon.

OILS FOR DELGADO MUSEUM.

Mr. Chapman Hyams of New Orleans recently purchased, on the advice of Mr. Henry Walters of Baltimore, from the display in the Art Palace at the San Francisco Exposition, the well known "Masquerade Ball, Paris Opera House," by Gaston La Touche, and "The Lace Makers" by Joseph Bail. These pictures, loaned by Knoedler & Co. to the Exposition, will be added to the collection bequeathed by Mr. Hyams' mother last year to the Delgado Museum of New Orleans.

GALLATIN GIVES DRAWINGS.

Mr. Albert E. Gallatin has given the Metropolitan Museum five drawings by American artists not represented there and one by Boutet de Monvel, the last in sepia. The American works are two beach scenes by W. J. Glackens, two by John Sloan, one a Paul de Kock study, and the other a figure in black chalk and a sepia of several figures by Boardman Robinson.

ART DAMAGED IN VENICE.

An Associated Press dispatch from Venice, Italy, says: "An opportunity to see the destructive effect of the bomb raids on Venice was given the Associated Press correspondent when an inspection, under official escort, was made of the havoc and ruin in the famous old Church of the Scalzi, one of the art monuments of the world, now a wreck, with its roof blown off, its massive walls tottering and the famous ceiling fresco by Tiepolo, valued at a million francs, lying in heaps of rubbish in the ruins of the building. There have been three bomb raids on Venice, but this was the worst, and the historic church bore the full brunt of it. "The facade, fronting the Grand Canal, is intact, and three sculptured figures standing along the cornice remain untouched. But back of the figures the roof sags away in a curved line downward, and then up again to the rear wall, as though some giant hand had reached down and torn out the whole top of the church, leaving only the front and the rickety side walls still intact. Workmen can be seen high above, beginning the work of salvage ad repair, and heavy timbers are being laced across the gaping hole left by the bomb.

SELL TWO TAPESTRIES FOR \$95,000.

It is announced that William Baumgarten & Co., 715 Fifth Ave., have sold to a N. Y. collector who owns a number of paintings and tapestries for \$95,000, two XVIII Century Gobelins tapestries, from their present exhibition, described in last week's ART NEWS. The most important, the "Europa" example, 10 ft. 2 in. by 10 ft. 9 in., shows Jupiter asleep, while Mercury is preparing to summon the maiden, who is not shown in the scene as she is in the similar subject by Oudry. Cupid and the bull appear in the background. The second example shows "Diana and Endymion" and measures 7 ft. 9 in. by 10 ft.

MORE HOTEL DROUOT SALES.

The "Gazette de l'Hotel Drouot" calls attention to the fact that "a manifest sign of the resumption of business is, as we foresee, the growing increase of the number of sales at the Hotel Drouot."

BY VERSPRONCK—NOT HALS.

Through a regrettable error, due to a wrong endorsement of a photograph—the reproduction of a fine example of Johannes C. Verspronck, a "Portrait of a Man" in the Catholina Lambert collection soon to be sold, published on the front page of the ART NEWS last week, was credited to Franz Hals.

FRENCH ART EXHIBIT CLOSES.

The exhibition of the 100 pictures and sketches, contributed by the members of the French Societe Fraternelle des Artistes, to their fellow members of the American Artists Committee of One Hundred, together with Besnard's large Mural of "Peace" and another by the same painter, in the ballroom of the Ritz-Carlton Hotel, and which opened on Sunday evening, Jan. 2, and was to continue through this week, came to an untimely end last Saturday night, owing to the poor attendance and consequent paucity of receipts. The display was organized for the benefit of French artists and their families suffering from the war's effects. Its failure to draw the New York art public is much to be regretted, as the organizers of the exhibition, and especially Mr. W. Francklyn Paris, Secretary of the French Museum of Art, worked hard and faithfully for its success.

Various reasons are ascribed for the non-success of the exhibition, as also of the lectures by prominent artists and architects, including William M. Chase, Gutzon Borglum, Henry R. Marshall, E. H. Blashfield and Paul Barlett, which were given as announced on the afternoons of last week before pathetically small audiences, but the best explanation would seem to be that the prices of admission to the exhibition and

THE REISINGER COLLECTION.

The 172 oils, 23 watercolors and gouaches, 64 etchings and color prints, forming the collection of the late Hugo Reisinger, are now on exhibition in the American Art Galleries, No. 6 East 23 St., previous to their sale at auction—the oils in the Plaza ballroom on Tuesday and Wednesday evenings next, Jan. 18-19, and the watercolors and prints at the American Art Galleries on Thursday evening next, Jan. 20.

As has already been said in the ART NEWS, the collection as a whole and in many of its individual examples is one of the best, if not the best, as representing the earlier and later modern schools of Germany, France and America, that has ever come upon the American market, and it is needless to say that there will be a large attendance at the sale of collectors and art lovers, and some keen competition for many of the more representative examples.

A "Clean" Collection.

Mr. Reisinger, although a German by birth, and while he retained a strong predilection for the art of his native land, although a resident here for many years—was also a lover and admirer of modern French and American art, and purchased, through a course of years, with knowledge and discrimination, so that his collection is thoroughly representative of the modern painters whom he favored. He was also a careful buyer and collector and his collection is singularly free from works of doubtful authenticity. It is what may be called an unusually "clean" collection, and while there may be differences of opinion as to the relative merits or qualities of some examples of noted painters, there can be little questioning of the validity of these examples, and in most cases of their representative character. Of necessity, modern pictures, many of whose painters are still living can be more easily "Expertised" than those painted by masters dead and gone—but, never the less, collections, as "clean" and attractive as Mr. Reisinger's seldom come to the auction block.

The Modern Germans.

The German modern painters represented in the collection number some 56 and include good to superior examples of such noted painters as F. Althaus (2), von Bartels (3), Bocklin (1), Bracht (1), E. Claus (1), Crodel (1), Dill (1), A. Feudel (1), C. Feudel (1), Fleischer (1), Gebhardt (1), Habermann (1) von Hoffmann (2), Hollman (2), Hubner (1), Jank (1), Kampf (2), Keller (1), Klinger (2), Kuehl (3), Leibl (1), Leistikow (1), Lenbach (1), Liebermann (8), Meissner (1), Menzel (2), Mohrbutter (1), Munch (1), Munzer (1), Oppler (1), Osswald (1), Ostermayer (1), Piltz (1), Putz (3), Reinicke (6), Scinnerer (1), Shonleber (2), Schramm-Zittau (3), Schuch (2), Slevogt (3), Struck (3), Stuck (1), Thoma (1), Trubner (2), von Uhde (1), Valkenburg (1), and Zugel (5).

These pictures would, of course, have had a better market in Germany before the war than here, and in fact it had been planned to hold the sale of them in Berlin, had it not been for the war. It will be interesting to see whether the American market will take them at any good prices, save the examples of the men known here such as Lenbach, Bocklin, Liebermann, Leibl, Menzel, and Stuck, or whether, even with the war still on, they will go back through orders from German dealers and collectors to Germany.

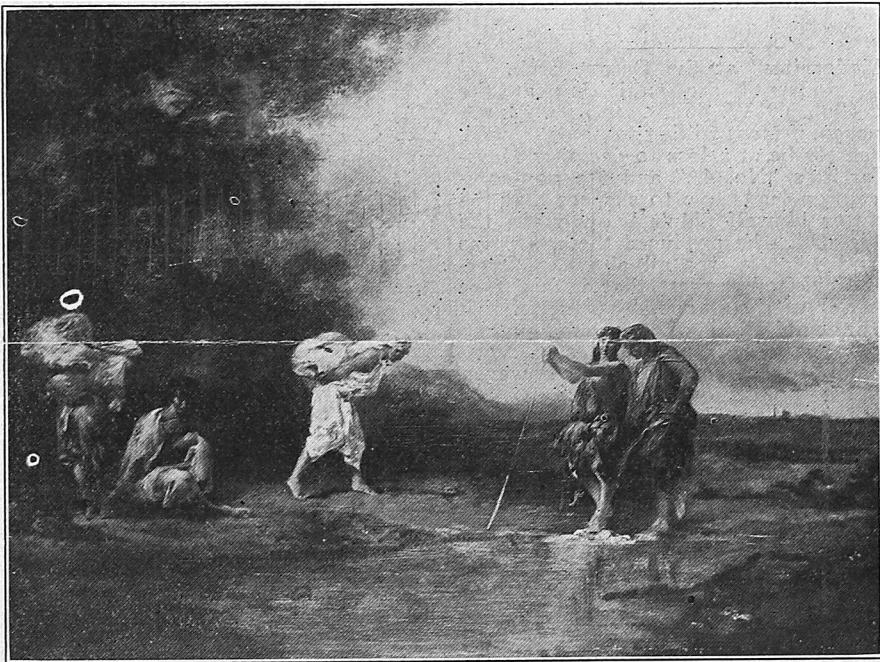
Dutch and Swedish Pictures.

There are some good Dutch and Swedish pictures in the collection and of course the examples, both in oil and black and white, of Zorn, will find ready buyers, while Larsen, Liljefors, the Swedes may sell well, as will the examples of the Dutch Artzeniuses, Jacob and William Maris, Mastenbroek, Mauve, Israels, de Bock, Gorter, Mesdag, Sande-Bakhuysen and Van der Windt, while Fritz Thaulow is represented by 2 examples.

Good French Canvases.

Among the modern Frenchmen there are examples, fair to fine of Boudin (3), Cazin (2), Corot (1), Degas (2), Caro-Delvaile (1), Diaz (1), Dupre (1), Fantin-Latour (3), Fromentin (1), La Touche (2), Harpignies (1), Isabey (1), Jacque (1), Jongkind (1), Lepine (1), L'Hermitte (1), Menard (1), Millet (2), Monet (2), Pissaro (3), Raffaelli (2), Renoir (2), Sisley (1), and of the Belgian, Alfred Steen (4). There are a few Italian moderns, notably Mancini (1), Simoni (1) and of the Spaniard Sorolla, a fine typical outdoor bath bathing scene, and of the Hungarian, Munkacsy (1).

(Continued on Page 5)



ALGERIAN WASHERWOMEN

Eugene Fromentin

In the coming Hugo Reisinger Sale

OLD ARTIST'S WORK A GIFT.

Mrs. Helen Miller Wellens, of Ardmore, Pa., has presented to the St. James' Episcopal Church, of Lancaster, a picture painted by her great-grandfather, Jacob Eicholtz, who died in 1842, called "The Crucifixion." The picture was presented by Mrs. Wellens as a memorial to her grandmother, a daughter of the artist, who lived in Lancaster.

The work of Jacob Eicholtz is well-known to art lovers.

SALES AT THE ACADEMY.

The following works have been sold at the National Academy since the last list published:

"Offering," Chas. W. Hawthorne.....	\$4,000
"Nude With Parrot," George W. Bellows.....	2,000
"First Spring," Ernest Lawson.....	1,000
"Portrait of An Old Man," Benjamin D. Kopman.....	500
"Portrait of a Young Lady," Ferol Sibley.....	50
"An Old Song," Francis Day.....	1,200
"Man With Wheel Barrow," Mahonri Young.....	200
"A Peach" (silver seal), Alfred Lenz.....	35
"Torso—Female," Chester Beach.....	30
"Torso—Male," Chester Beach.....	30
"Myrmaid" (bronze seal), Alfred Lenz.....	25
"Myrmaid" (bronze seal), Alfred Lenz.....	25

The total of the sales, to Jan. 13, is \$12,965, the amount for paintings being \$12,335, and for sculptures, \$630. The exhibition closes today.

Orlando Rouland is completing a life sized portrait of the distinguished novelist, James Lane Allen. The work is a splendid characterization and is to be presented by Mr. Allen's friends, in Lexington, his home town, to a library, there.

lectures even while it included tea, namely \$2, was too high, and chilled the general art public, while the wealthier element of art lovers were too busy with social duties in this gay season to attend art exhibitions and afternoon art talks.

The fact that the pictures and sketches shown, while dainty and decorative, were, with few exceptions, studio memoranda, valuable as souvenirs, but slight, played its part in the surprising apathy of the art public towards this deserving display. It was wisely decided to abandon the exhibition, and also not to send the 100 pictures and sketches on a tour of the country, as had been planned, but to distribute them among those who had drawn them by lot.

The Besnard Murals may go on tour soon.

CAN'T GET BACK IN CLUB.

Supreme Court Justice Ford recently denied the application of Mrs. Lillian Baynes Griffin, photographer and writer, wife of Walter Griffin for reinstatement in the Camera Club, from which she was ousted last summer. She was said to have violated repeatedly the club's rules and to have been in arrears. Mrs. Griffin says she was put out because she would not follow President Frank S. Harsting's orders, and tell one of the members he was a liar and traitor. The judge thought the club trial had been rather loosely conducted, but that there was not sufficient reason for him to order a reinstatement.

A plan to move the Art Palace of the Pana-Pacific Exposition to the civic centre of San Francisco has been defeated.

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EXHIBITIONS NOW ON**Copley and Sargent at Museum.**

The chief attraction at the press view on Tuesday, at the Metropolitan Museum, were a recently acquired and important example of Copley and a group of works by John S. Sargent, formed of an oil painting—a Tyrolean interior, and ten watercolors. The first was bought from the Hearn Fund. The Copley, whose sale to the Museum was announced exclusively on Dec. 18 in the ART NEWS, is a three-quarter length seated portrait of Mrs. Mary Bowers, daughter of Joseph Sherburne, which comes from Mrs. Mary Isabel Jenckes, the widow of the great, great grandson of the subject. Mrs. Bowers is shown holding a spaniel in her lap. The picture is a work of much distinction and in remarkably fine condition. The watercolors of Sargent make a brilliant showing, in one of the galleries in connection with others works in the same medium by Homer and Brabazon, owned by the Institution. In this room are also two loaned paintings in monochrome by Puvis de Chavannes, very distinguished early examples painted during the siege of Paris, when the artist was serving on the ramparts. They are single figures of women with distant views of Paris, one called "The Carrier Pigeon" and the other "The Dove" were sent in 1872 to aid the sufferers by the Chicago Fire and are loaned by Mrs. James R. Jesup.

There is also shown a highly interesting collection of modern drawings, owned by the museum, including examples of Matisse and fellow "moderns" among others.

Besides the Copley and Sargents in the recent accessions room are displayed a superb XVIII century Japanese screen by Koyetsu, one of a pair, the other being owned by Mrs. H. O. Havemeyer, some Japanese and Chinese ceramics given by Mrs. Russell Sage and others, a miniature portrait of Mrs. Robert Watts by A. Dickenson, which is a purchase, and textile gifts by Sir Charles and Lady Waldstein, Mrs. R. T. Auchmuty and Miss A. S. Foshay. In a class room there is shown a collection of drawings by children, who studied in the Boston Museum under Miss Deborah Kallen.

In the absence of Director Robinson, who was slightly indisposed, Secretary Henry W. Kent called attention, in addition to other features, that with the present issue the bulletin begins its 11th year. The opening article by R. H. T. Halsey is on the Judge A. T. Clearwater Collection of Colonial silver owned by the museum.

Old and Modern Dutch Pictures.

The firm of Regnard & Co., of Amsterdam, has opened a New York branch at 57 W. 49 St., which is in charge of Mr. R. Broeke, a member of the firm, and Baron H. W. van Till. There are on view there, among other works, both ancient and modern, an important picture of "The Resurrection" by Caspar de Crayer, and a highly interesting Abraham Hondius, an "Adoration of the Shepherds."

There are country fairs attributed to Jan Steen and H. van Rootvelt, and an-

other by F. de Braakelaer. There is a Wouvermans "Landscape" and a "Cavalry Fight" by Simon Dow. The fine art of Boosboom is shown in a "Church Interior" and besides some interesting early drawings by Israels, there is his "Woodcutters." A similar subject is by Mauve. "Christ with the Scribes" is attributed to Vroomans.

Highly interesting are a little woman's portrait by David Bles, the spirited drawing by Bakwerkorff called the "Unexpected Visit" and Verelst's "The Festival of Victory." Others represented are H. Vaarberg, De John, Maurik, De Groot, Ockaa, De Lariviere, De Budt, Rink and Vaarberg.

Landscapes at Reinhardt's.

There are two new exhibitions at Reinhardt's Galleries, 556 Fifth Ave., to Jan. 29. Downstairs one finds colorful, sunny landscapes and figures in the open by Frank Townsend Hutchens. Sparkling snow, brilliantly tinted foliage under an autumn sun, a graceful little nude by a stream in summer time, and women and flowers out of doors predominate.

Portraits by E. Gowdy Baker.

Portraits in watercolor by Elizabeth Gowdy Baker are shown in the upstairs Gallery at Reinhardt's. The sitters seem unaware of observation and are very much alive. Among the most interesting is a portrayal of Mrs. James S. Clarkson, attired in cream lace with pearls and a pale turquoise blue scarf; the delicate greens in the background complete a delicate color ensemble, suited to the type of woman. A delightful interpretation of youth and innocence is the artist's conception of Miss Esther Nash, with golden hair, blue-grey eyes and a wonderfully sweet expression, and others particularly appealing are of Mrs. A. R. McMichael and of Mr. Henry Gaines Hawn.

"Modernists" at the Gamut Club.

Ten "moderns" are exhibiting at the Gamut Club, 69 W. 46 St., to Jan. 23. A visitor even, if most willing to be convinced, would surely be at a loss to decipher Marsden Hartley's "No. 47," and the non-committal caption leads one to suspect that the perpetrator himself didn't know when the spasm in which he produced the work was over, and what it was all about. Overhearing a visitor suggest that it might be the interior of a stomach, I wondered if it could be symbolical of gnawing hunger, which it most suggests. Its size, vivid color and conspicuous placing however, force one to ponder over it.

Paul Bohland's still lifes are exquisite, the flowers are delightful in treatment and color, and poetic and novel in composition. A pencil drawing of a nude by Andrew Dasberg, well expresses movement and power. John Marin's landscapes can be recognized as such and indicate a good color sense.

With the exception of a gorgeous arrangement of Oriental poppies, against deep blue drapery, Lee Simonson's canvases are overcrowded and badly composed. Arthur G. Dove gets a soft rich tone if nothing else, appealing, in his scientifically organized landscape motives.

Alfred Maurer sends his usual conceptions of nature, and A. Walkowitz contributes three drawings in black and white and two in color, these abstract ensembles in which all is not absolutely essential is eliminated are exceedingly interesting demonstrations of the theory he advocates.

Works by Warshawsky.

A painter of talent is A. G. Warshawsky, a Pennsylvanian, long resident in Paris, who is showing 22 of his works at the Braun Galleries, 13 W. 46 St. His work has some crudities but shows much promise. A follower of the pleinairists, he is a good, if rather vivid colorist, and sometimes misses his values. He is apt to be painty but is successful with his effects of atmosphere. He shows figure works, views of Paris and French landscape subjects. The figure subjects show two young women and a child in the sunlight and an old woman. The views of Paris are attractive and include a quay view and one of the Gardens of the Luxembourg. There are fine atmosphere and color in "Late Afternoon, Morbihan," and "Dernieres Feuilles" is effective. The group of boy bathers, called "Sun Worshipers," is quite remarkable, though rather forced in color.

Portraits and Landscapes by Joseph Boston.

At the Pratt Institute, Brooklyn, a group of oils and pastels by Joseph Boston, on view to Jan. 29, makes an entertaining exhibition.

There are landscapes, inspired by the splendor of the Adirondacks and some portraits of those of men, are vigorously treated and convincing, and the others, delicate interpretations of femininity, amid surroundings, charmingly quiet in color and nice in arrangement. Five of the canvases,

including "The Au Sable Valley," one of the strongest and most impressive of the open air subjects, have been loaned by Mr. Ludwig Nissen.

Gothic Panels at Arden Gallery.

At the Arden Gallery, 599 Fifth Ave., twelve Gothic panels and four doors are displayed. These seventeenth century English wood carvings are exceptionally fascinating and noteworthy examples. They were discovered in an old house at Worcestershire, between the outer wall and the inside plaster when the house, which had been condemned because it was undermined by the river, was torn down. Quaint figures, representative of the people and customs of the period, are the decorations, and the wood is still pretty well covered with bits of plaster.

Portraits of Lincoln.

There is a unique and exceedingly interesting group of oils at Bruno's Garrett, 58 Washington Sq., to Jan. 24. The artist is Capt. George Edward Hall, a personal friend of Lincoln and his mother, Nancy Hanks. Numerous portraits of both are included in the exhibition. They have been painted recently from sketches made from life when the Captain, now almost eighty, was a young man. There are landscapes, painted in the vicinity of Rockport, Mass., and mountains and splendid trees of Santa Barbara. California furnished inspiration for most of the nature studies. There are baskets and varied arrangements of oranges and other fruits, amazingly realistic. The portraits, all of Lincoln and his mother, with the exception of one of the painter himself, are handled in such a manner that they suggest bas reliefs in tinted clay. The effect obtained is astonishingly lifelike, but would be much more vital if the heads had been painted life size or less, rather than twice or thrice as large.

At the Union League.

In the exhibition on at the Union League Club, paintings and sculptures are combined. The 16 canvases shown include four by Wm. R. Derrick, one, a large still life, of red dahlias against a light blue background. The landscapes are typically strong and true to nature—one, especially delightful in tone and composition exhales the very spirit of springtime.

Wm. T. Dannat's three canvases are characteristic out-door subjects. Carroll Beckwith has three examples, a head of a sleeping girl, one entitled "Destiny Contemplates the Ravages of War," and a composition showing two children, by a brook in summertime, and J. Robinson's depiction of autumn fruits, flowers and foliage, is skillfully painted and rich in tone. There are three landscapes by F. W. Kost, a little interior, pleasing in tone, by Walter Gay, and representative examples of the early American school by S. R. Gifford. The sculptors represented are Robert Aitken, who shows two small dancing figures in bronze, patined in green, and A. A. Weinman, who shows an Indian head and a small bust of Lincoln.

Shurtleff Memorial Exhibition.

A memorial exhibition of works by the late Roswell Morse Shurtleff, the veteran Academician, whose landscapes, and especially his paintings of forest and wood interiors brought him name and fame, and whose sudden death last winter so saddened a host of friends, and also admirers of his art, will open at the Lotos Club Gallery in West 57th street with a "stag" reception this evening, and will continue for a fortnight, with a possible extension of time. Ladies will be admitted on Monday to Wednesday next, inclusive, on invitation. This exhibition, notice of which will be made next week, is anticipated as an important event of the season.

Cornish (N. H.) Artists' Exhibit.

The first representative exhibition of artists associated with the Cornish, N. H., colony is on at Robinson Hall, Dartmouth College, filling the auditorium of the Little Theatre and five other rooms on the second floor of the building. One gallery is filled with fifteen bronzes by Augustus Saint-Gaudens, the founder of the colony, and an adjoining gallery is devoted to the work of his pupils and assistants who have become themselves sculptors. Another room is devoted to paintings by Maxfield Parrish and a fourth to photographs of gardens by Ellen Shipman and of houses and country places designed by Charles A. Platt. There are studies for mural paintings by Kenyon Cox and Barry Faulkner, and paintings, drawings, and miniatures by about forty artists.

Church's Art Coll'n Catalog.

There has been issued a fully and well-illustrated descriptive catalog of the highly interesting and valuable coll'n of pictures with religious subjects placed by Mr. and Mrs. Thomas B. Walker in the auditorium and Sunday school rooms of the Guild Hall

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Bierstadt's Masterpiece, "The Mari-posa Grove, Cal.," measuring 129 in. by 58 in., and property of Louis A. Biddle, Esq., of Philadelphia.

Characteristic examples of Daubigny, Boucher, Coypel, Rico and Dupré.

of the Hennepin Ave Methodist Church of Minneapolis. Beneath the tinted half tone plates is a brief biographical sketch of the painter, and on the opposite page, a description of his work. The preface is written by Mr. R. H. Adams. A list of the pictures was published in the ART NEWS of Jan. 8.

There are some new pictures hung on the walls of the Catherine Lorillard Wolf Club rooms, upstairs in Grace Church house. Intangible impressions by Ethel Louise Paddock are vigorously treated and promising. Lucile Lloyd shows a couple of pleasing little oils, a book plate—simple and effective—and a design for a stained glass window, subject The Annunciation. Sara K. Hunter's still life with flowers is a vivid and convincing note. Eleanor Duer Laroque and Ethel Harrington also exhibit.

BERLIN SCORES HARTLEY.

Marsden Hartley, in revenge possibly for the activities of German agents, provocateurs and actifs, in this country has invaded Germany with his advanced decorative paintings and is holding an exhibition on the Pariser Platz, which strange to say hasn't been renamed as yet, and is about all of Paris that the Teutons have on hand at this time. One of Mr. Hartley's productions pictures an "American War Correspondent in Action."

"A. G. H." in the Lokalanzeiger, defends the Fatherland with frenzied vigor and under the head of "A New American Misfit Genius," says:

"It's all rot, what has so far been painted—rot, rot, and again rot! Wretched daubers, pitiful daubers were they all, from Antonello da Messina down to Max Liebermann. I, I furnish the only real painting, I, Marsden Hartley from Mixed Pickles in Bluffington. Look, I take a brush in my hand—why, no, I take ten big brushes in my hand, stab them in my color, pots and paint 'Characterizations of the Moment,' as I call them by my latest advertising phrase. Circles, wave lines, triangles, shreds, numbers, letters, even music notes I paint on the canvas in clean unmixed colors, blue, red, green, white, and black, just as the manufacturer furnishes them to me.

BOSTON.

Vernon Ellis, a vivid, young, plastic personality, breaks through the academic traditions in which Boston is still enmeshed with a sunny, vigorous little show at a local gallery. The artist chooses luxuriant nature in various phases as his subject. He rejoices in abundance, both of sun, color and tropical vegetation. Bermuda, where he spent last winter was a source of special inspiration, and a "Lily Field" on the banks of the St. George Bay, perhaps the most important picture in the present showing, epitomizes or contains the florescence of his rich temperament.

His pictures are rare in a riot of color, administered with the love and enthusiasm of a prodigal nature, yet fully controlled by an accurate sense of values, and a fine use of the deep accent in holding a canvas together. This is notably evident in the two canvases which introduce into an architectural setting characteristic of Bermuda, with its houses of white coral reef, a study of a black nude made from the interesting native type indigenous to the soil.

Mr. Ellis spends most of the year upon his estate at Plainfield, Mass., in a house of which he was both architect and builder surrounded by an immense flower garden, the whole set in the midst of a forest. His philosophy is intolerant of the culture that narrow rather than widens the horizon. He is a great student and spends his life studying philosophy. He does not work at painting as a craft believing that that attitude produces work that is sterile and powerless to move.

Activities at Vose Galleries.

Following the present exhibition of works by the late George Inness at the Vose Galleries, Boylston Street, will come a "one-man" show by Randall Davey. Of the ten Inness canvases shown all but two are the property of the Messrs. Vose, and are excellent examples. One of the landscapes passed through this dealer's hand many years ago and was rebought recently at an advanced price.

St. Botolph Club Shows Seyffert Portraits.

Leopold Seyffert of Phila. has a "one-man" show of 23 recent oils at the St. Botolph Club. This exploits very evenly the various phases of the young painter's work. One of its most vital ones is the character portraits done in Holland several years ago. Of this epoch he shows the remarkably rendered portrait of an old Volendam woman grinding coffee, which took honorable mention at the Carnegie Institute three years ago. Of his Spanish period, Mr. Seyffert shows the large canvas containing a group of Spanish peasants, which was a feature of the last exhibition at the Corcoran Gallery. Diametrically opposed is the highly finished, professional portrait of Charlton Yarnall, of Philadelphia, so much admired in the Pa. Academy Annual of 1914.

The two most recent canvases are portrait sketches of himself and Mrs. Seyffert. The self-portrait is remarkable in its sincerity and a faithful, introspective document.

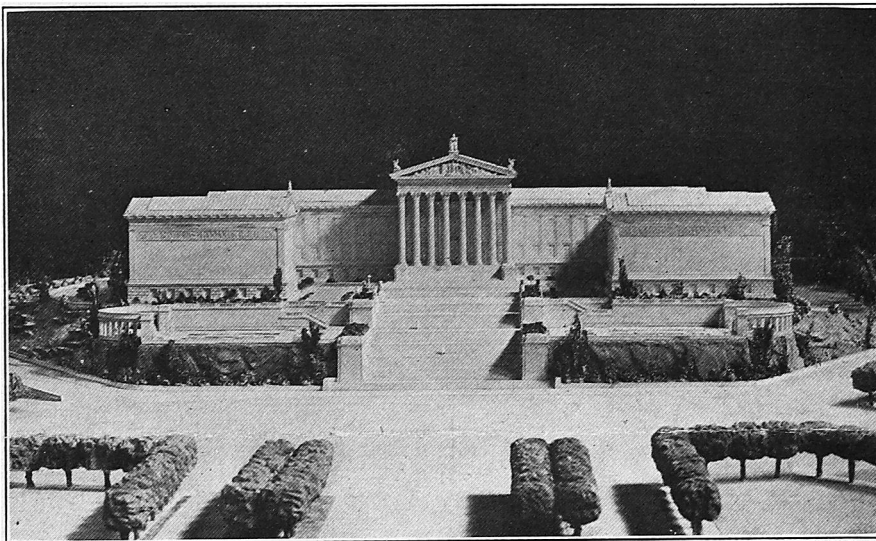
The Boston Art Club has reverted to type, and its spacious gallery is now hospitably housing a watercolor exhibition of genuine merit, that of the Boston Society of Watercolor Painters. So far this year, the Art Club has had only its own offspring to show—and the recently closed members' exhibition lasted so long that it was almost looked upon by the mere outsider as a permanent display. Just why the Art Club cannot bring itself to the point of engineering a series of exhibitions through the winter months—in the manner of its enterprising contemporary, the St. Botolph Club—is one of the unsolved mysteries. With the best gallery in the city to prick the sides of its intent, why is it so unprogressive? Truth to tell, its esprit does not seem to be equal to its material advantages.

Last week M. Pierre Tartoué of Paris-via-

New York, with his vivacious little American wife, formerly Miss Dodswoth of N. Y., received a favored section of the local public at a private view of his recent portraits, held at a local gallery. Behold, then, a social function of considerable distinction, in which "gowns" played their appointed part, and one looked instinctively around to see "who was there." A very French collection of pastels and oils!—wherein all the ladies looked very pretty and modish, with very blue eyes, and the radiant complexions that ladies in real life should have, if they haven't, while the children reminded one of human angels in smart clothes. The sunny, smiling presentment of Miss Louise Hayman of Brookline, Mass., was prodigiously admired (the fair-haired original herself being at the private view), and those of the two little daughters of former Senator W. A. Clark also claimed attention. Unless it be a genuine king, one can think of no more effective subject for a portrait than a genuine cardinal—and a cardinal, as the great Richelieu proved, is frequently much more interesting than a mere king. All this apropos of the fact that M. Tartoué has made a really fine and effective portrait out of his distinguished sitter, Cardinal Farley, shown in the red robes of his high office. John Doe.

PHILADELPHIA.

It would be quite safe to say that very few of the people gazing with admiration upon the beautiful model of the proposed Art Museum now on exhibition in the court yard of the City Hall, and reproduced in this issue, realize the amount of



MODEL OF NEW PHILADELPHIA MUSEUM

Borie, Trumbauer and Lanzinger, Arch'ts

money already spent upon the project—almost a quarter of a million, according to the "Evening Bulletin," or the length of time that has elapsed since the movement was started twenty-five years ago. More than six dozen plans, drawing and preliminary sketches have been submitted up to date by various architects, nearly \$50,000 of the people's money have been used in payment of commissions to these architects for work that was only tentative at the best and discontinued at that stage. Some \$15,000 were appropriated by City Councils twenty years ago for a prize competition for plans of an Art Museum to be erected on Lemon Hill, not far from the Fairmount Avenue entrance, the first award of \$6,000 going to Henry Bacon and James Brite, of N. Y.; the second of \$3,000 to Lord, Hewlett & Hull, of N. Y., and the third of \$2,000 to M. Marcel P. de Monchos, of Paris. Some \$36,000 is reported to have been paid to Messrs. Borie, Trumbauer and Lanzinger for the preliminary plans for a museum on Fairmount Hill, from which the model now on exhibition has been evolved. With an available loan fund of \$800,000 and possible addition of three million in the next municipal loan, it is said that the museum might be completed in 1918 if work were to commence at once on the site now prepared by the leveling off of the old reservoir basins. "One must always break some eggs in order to make an omelette."

Dr. Thomas H. Fenton was elected President of the Art Club at the annual meeting, Jan. 8, Wm. M. Coates and Leslie W. Miller were chosen Vice-Presidents, Wm.

De Kraff, Treasurer, and Samuel W. Cooper, Secretary.

Some 41 watercolors of subjects drawn from Egypt, Greece and Ceylon, the work of the late Henry Bacon, are now on exhibition to Jan. 24, at McClees' Galleries. Mr. Bacon was well known previous to 1895 as a painter in oil, and as such exhibited in 25 Salons. He later took up watercolor as a medium, used in pure washes, until his death in 1912. The works now shown were exhibited through the country two years ago.

At the Phila. Sketch Club, H. Lyman Sayen is holding an exhibition of his paintings, futuristic in tendency, puzzling to the critics for the most part, yet no doubt interesting if the artist could transmit a message through them. Mr. Sayen has always been averse to giving titles to his pictures, so one is often left in the dark as to his intent.

A sale to the highest bidder of valuable paintings, Flemish tapestries, Old English furniture, engravings and plate belonging to the estates of the late Robert Hare rowell and Miss D. H. Weeks was held this week at the Phila. Art Galleries. Miss Weeks was connected for many years with the business of Earle's Galleries, well known to local people, and later conducted an establishment under her own name.

The first prize of \$100 in the poster competition arranged for students of foreign birth or parentage, in connection with the conference on immigration to be held there Jan. 19-20, was won by John W. Butler of the Graphic Sketch Club. The second prize of \$25 was taken by Henry Tedlie of the same club. The Butler design has the

The Gorham Galleries

Important examples of sculpture suitable for presentation to retiring officers and directors of corporations

glow of color, suggestive of enamelled or jewelled surfaces, are wonderfully effective on a dull gold wall. Enthusiasm has been aroused by Mr. Lawson's work, which was never shown here collectively before.

The work of D. Murray Smith, well-known both in England and America, shows at first glance the influence of Corot and others of the Barbizon group, both in color and choice of subject.

Chicago.

The National Association of Portrait Painters, whose exhibition is on at the Art Institute, is made up of the 43 presentments which were fully noticed in the ART NEWS when shown at the Fine Arts Galleries, New York, early this season.

Helen Hyde has in view in the Art Institute 95 vital pictures, some from the etched plate, others from the woodblock, and others in deliciously watercolors. Some of her individual methods of work and expression in colors are forceful. Her art grows in general appreciation through its inherent qualities. The Mexican and Orient pictures convey a new spirit, although the scenes are often familiar. Of the latter, "The Good Luck Branch," "In Kite Time," and "A Sudden Shower" are especially good, with their cherry blooms, and picturesque little women and babies. There is a quintet of the Chinese brand that attracts much praise and "The Furious Dragon" and "Miss Apricot Cloud of Shanghai" are as unique as subtle a treatment. The Japanese woodcut prints are familiar through previous shows. The pictures painted in Old Mexico are very fetching.

Portraits and figure paintings by Hovsop Pushman are installed in a gallery of the Institute; twenty-one wonderfully glowing pictures by this artist of Armenian parentage, who is called an American, and who returned to this country from Paris just before the war. The portrait of Mrs. Pushman is winning plaudits for its general composition and its remarkable beauty of coloring. Many of the paintings are loaned, among them "A Memento of Old Madrid" lent by Mr. Samuel O. Buckner, "The Hour of Rest" by the Milwaukee Art Society, "The Persian Wine Cup" by Dr. Charles E. Albright, "A Nubian Princess" by Alfred T. James, and "Caribbean Girl" by Victor L. Brown.

In Denton's Galleries.

Childe Hassam at Roullier's is showing the etchings and dry points recently exhibited in New York, and then noticed in the ART NEWS. There is also an assemblage of paintings by American artists at Roullier's from the Macbeth galleries, New York, in charge of Mr. Cheshire Boone.

H. Effa Webster.

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AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909, at New York Post Office under the Act of March 3, 1879.
Published Weekly from Oct. 15 to June 1 inclusive, Monthly from June 15 to Sept. 15 inclusive.
AMERICAN ART NEWS CO., INC.,
Publishers.
15-17 East 40th Street.
Tel. 7180 Murray Hill.
JAMES B. TOWNSEND, President and Treasurer,
15-17 East 40th Street.
REGINALD TOWNSEND, Secretary,
15-17 East 40th Street.

SUBSCRIPTION RATES.
YEAR, IN ADVANCE \$2.00
Canada (postage extra)50
Foreign Countries75
Single Copies10

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When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

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Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

BUREAU OF APPRAISAL.

We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and others interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1 is devoted to the Brayton Ives Collection of Prints sold at the American Art Galleries April 12-14 and No. 2 to the Blakeslee and Duveen Picture Sales, under the same auspices, at the Plaza Hotel Ball Room, April 21-23 and April 29.

ART SALES MAY STIR TRADE.

The near holding of a series of large and important art auctions, which will begin with the dispersal of the Reisinger pictures Tuesday and Wednesday evenings next, the preliminary exhibition being now on, is a subject of discussion and speculation in the studios and galleries throughout the country. Something—it is almost universally admitted—is needed to galvanize the art season into life, for, despite the stories of returned prosperity, heard on all sides, the art business, while more active than last season, is still not what had been hoped, and the golden stream flowing out of Wall St. and the manufacturing of munitions has apparently been dammed up somewhere and somehow, so that it has not as yet flowed into the galleries and studios. Even the so-called "Kobbe Comet," the fancy of an imaginative writer on art, which was to "Come out of the West," and make glad the hearts, and fill the purses of the New York art dealers, has not as yet materialized, and must have swung out of its orbit and spent itself in some beer saloon near Herald Square.

The importance of the Reisinger pictures, which include those of the best modern foreign and American schools—of a number of the old and modern canvases in the Catholina Lambert, and of modern Americans in the Andrews collection, also soon to be dispersed—should, and almost undoubtedly will, bring collectors and buyers here from all over the country and stimulate the art trade. This is "a consummation devoutly to be wished."

EXPSN. ART PALACE REOPENS.

Amid much enthusiasm, Governor Johnson of California reopened the Exposition Art Palace at San Francisco, after its temporary closing, on Jan. 1. The Palace itself, it has already been decided, will remain as a permanent structure, and through Director Trask's efforts, a sufficient number of exhibits will remain, with new ones to be added, to continue the art display in the Galleries until next Spring, at least. This is a good thing and art lovers everywhere will be pleased to know that the beautiful conception of Mr. Maybeck will not only be preserved, but will, in all probability, become a permanent Museum of art, in and for San Francisco. We congratulate San Francisco upon its interest and zeal in the plan to perpetuate the beautiful and inspiring structure and to, in time, fill it with art treasures.

BONNAT TO MOSLER.

The friends of Henry Mosler and the art loving public, will be pleased to learn, that he has entirely recovered from his recent serious street car accident. Some time ago he sent a check to Leon Bonnat, president of La Fraternite des Artistes, for the benefit of the widows and orphans of French artists. To this he received, during the time of recovery, a reply, of which the following is a translation:

Paris, Nov. 9, 1915.
La Fraternite des Artistes.

M. Leon Bonnat,
Member de l'Institut.
My Dear Comrade and Friend:
Your letter of Oct. 17, came surely to me, and I hasten to send you my thanks, and those of the French artists, for your generous contribution and the sympathetic sentiments which accompany it. The members of the Committee of the Fraternite des Artistes were much touched by the friendship you retain for your French comrades and also for the faith you express in the triumph of the Allies.

Be certain that we will never forget the brotherly aid our American friends have given us during the battle, and that on the day of victory our gratitude will be poured out. Believe my dear Mosler in my very cordial and very sincere friendship.
Leon Bonnat.

Capt. Hall, whose exhibition is on at Bruno's Garret, was knocked down by a taxicab in Greenwich village, Tuesday. He was not seriously injured.

NEWS FROM THE STUDIOS.

Henry Clews, Jr., and Mrs. C. Lewis returned on the Lafayette from France on Tuesday.

Gabriel Nicolet, member of the English Royal Society of Portrait Painters, arrived Tuesday on the Lafayette, bringing a number of his works, many of them portraits, which will be shown at the galleries of Braun & Co., 13 W. 46 St., beginning Jan. 22. One of the pictures called "The Good Samaritan," represented a young American woman knitting a scarf for a French soldier.

Mrs. Harry Payne Whitney announces that she will give an exhibition of her own sculptures at her studio, 8 West 8th, following the loan collection now there displayed and which has attracted much attention. On Tuesday Mrs. Whitney entertained the students of the Art Students League who visited the display in a body. The time of the exhibition has been extended to Jan. 25.

Mrs. Leslie Cotton arrived from France Tuesday on the Lafayette. Among her recent portraits are those of the Infanta Eulalie, Duc and Duchesse de Grammont, the Duc and Duchesse de la Rochefoucauld and the Comtesse de Belazichy, formerly Miss Wright. She will hold an exhibition later in the season at the Knoedler Galleries.

An entertainment will be held on the afternoon of Feb. 1 at the home of Mrs. Marshall Orme Wilson for the benefit of the students of the Ecole des Beaux Arts at the front. Well known entertainers have volunteered their services and the affair has been organized in part by those Americans who have studied at the Beaux Arts. Tickets at \$5 each may be had of Mr. H. R. Sedgwick, 107 East 37th street.

Everett Henry of Ridgwood, N. J., a student at the New York School of Fine and Applied Art, won the \$25 prize in a poster contest for the Junior League performance of "The City of Beautiful Nonsenses," at the Waldorf-Astoria, Jan. 24-26. The competition was held at the residence of Mrs. Marshall Orme Wilson, and the judges were C. D. Gibson and B. P. Trowbridge.

The Board of Trustees of the Albright Gallery in Buffalo have accepted a portrait of John J. Albright, by Edmund C. Tarbell, given by Gen. Edmund Hayes. It was painted a year ago and shows the subject seated in his library. It was also decided to create a fund to be known as "The Seymour J. Knox Memorial Fund" for the purchase of works of art, etc. The bequest has a present market value of about \$60,000.

An art museum association has recently been formed at Lexington, Kentucky.

Joseph Pennell who was to have delivered a lecture on Whistler last week at the Boston Museum was unable to appear, having been suddenly called back to England. He will soon return and plans to make his permanent home here.

The Copley Society of Boston will hold in the Spring a display of the Swedish works at the Pana-Pacific Exposition.

Henry Golden Dearth is not to exhibit in a special room at the continued Pana-Pacific art exhibit, as was announced, as he was unable to secure the loan of a sufficient amount of his works from their owners to make an adequate display.

Harry W. Ranger will sail Jan. 29 for San Juan, Porto Rico, where following his annual custom, he will spend the remainder of the Winter. In his West 67th street Studio Mr. Ranger is finishing three landscapes, whose subjects were sketched near his summer residence at Noank, Conn., and which is original, and, in one case, daring, but successful composition, joyousness and clearness of atmosphere, poetic feeling and delicacy, and anon richness of color, are among the best canvases his able brush has yet produced.

A noted London painter has just arrived in New York, Horace Brodzky, a member of the most advanced group of painters in England, and an important exhibitor, and member of the well-known "London Group," which includes among others the sculptor, Jacob Epstein, formerly of New York. Brodzky is of Russo-Polish origin, and on a trip from Australia to England by way of New York, was for a short time at the National Academy here.

Thomas R. Congdon and Mrs. Congdon, after a residence of fifteen years in Paris, have returned to New York, to remain permanently. They have taken apartments

OBITUARY.

Rembrandt Bugatti.

An Italian animal sculptor of great talent, Rembrandt Bugatti, died in Paris, Sunday last, of gas poisoning, and is supposed to have committed suicide. He was found unconscious in his studio in the Rue Joseph Bara and expired in the Hospital Laennec. A number of Signor Buggati's sculptures were, and some are still at the Goupil Galleries, 58 W. 45 St., and a view of the more important of them was reproduced in the ART NEWS, April 11, 1914. The sculptor's work is impressive, almost magisterial and as individual as that of Barye. His work appears in many of the principal European galleries. At the opening of the war he was making studies of the animals in the Antwerp Zoological Gardens. He joined the Belgian Ambulance Corps, and on the evacuation of Antwerp, returned to his native Italy through Holland. As his class was not mobilized he went to Paris and declaring, it is stated, that it was not the time to model animals, began to model a figure of the Saviour, which is now at the foundry.

Frank H. Dodd.

Mr. Frank Howard Dodd, head and founder of the well known firm of Dodd, Mead & Co., publishers, died on Monday in this city in his 72nd year. He was born in Bloomfield, N. J., and was preparing for Yale College, when he temporarily began to work for his father, then a publisher in Printing House Square. There he remained until 1870, when, with Mr. Edward S. Mead, he organized the present firm which succeeded to his father's business. The firm, in 1895, established The Bookman, and in 1902 published the New International Encyclopedia. Mr. Dodd married in 1868, Miss Martha Bliss Parker. He is survived by a son, Mr. Edward H. Dodd, a member of the firm, and two daughters. He was a member of the Century and City Clubs and the National Club of London, and was president of the American Publisher's Association.

Edmond J. La Place.

Edmond J. La Place, dealer in antiques, died Jan. 6, in this city, aged 57. He was born in Mount Vernon and was first associated in business, with the Herts Brothers. His principal place of business was at 6 West 28 St., and he had branches in London and Paris. He retired temporarily in 1914, and then his collection was sold at the American Art Galleries. Mr. La Place was a member of the N. Y. Athletic Club and the Elks.

Carlo Nicolini.

The Italian sculptor, Carlo Nicolini, died recently in his villa at Caprara. He was the owner of a large sculptural studio. He is succeeded by his son, also a sculptor, Prof. Gino Nicolini.

Miss Marianne E. Havell, daughter of Robert Havell, artist and publisher and engraver of Audubon's "Birds of America" died in this city, recently, at the age of 68.

AMONG THE DEALERS.

Mr. Vital Benguiat returned from France on the Lafayette on Tuesday.

Mr. Walter Fearon, formerly of the Cottier Galleries, 718 Fifth Ave., is with the Admiralty Offices in London.

Sales at Ehrich Galleries.

From the interesting and important exhibition of works by the Lesser Masters at the Ehrich Galleries, 707 Fifth avenue, there have been recently sold a strong and rich man's portrait by Lucas, the pupil of Goya, a rarely good example of Harlow, the pupil of Lawrence, an unusual example of Sir Peter Lely, and a Wilson landscape, exceptionally rich in quality. Other sales are under consideration.

at 43 West 70th St. and a studio for this winter in the Broadway Studio Building, Broadway and 80 St.

Mr. Congdon has painted portraits of many noted people in Paris, Berlin and London, and his genre subjects are well known in the Salon. He is represented by two works in the Luxembourg, and two in the Palais des Beaux Arts, in Paris.

J. Dunbar Wright, who is to have a sale of his studio effects and some of his pictures and art objects at Clarke's Auction rooms next week, will leave soon after the sale for Honolulu, where he purposes spending the remainder of the winter, and where he will paint, and, it is to be hoped, secure more of his remarkable photographs, which, with his painting, have won him deserved reputation in the art world.

A feature of the display of the Royal Birmingham Society of Artists, is a collection of 100 examples of the late Walter Crane.

LONDON LETTER.

London, Jan. 5, 1916.

At Christie's recently, Mr. Amor paid as much as 210/ an ounce (£130 in all) for a magnificent Irish silver potato-ring, by W. Hughes of Dublin, 1773, while a Queen Anne tobacco box, 1713, with a lengthy inscription to that "glorious martyr," Charles I, fetched 190/ an ounce, its total sum being £38. Mr. Amor was also a purchaser at the sale, also at Christie's, of some of the Trinity College furniture, acquiring for 30 gns. a Jacobean oak dresser which had stood in one of the rooms of the Oxford College for many years.

Owing to the advisability of having the contents of one's houses properly valued, with a view to making adequate claim upon the insurance companies in the event of further Zeppelin raids, I am told that many unsuspected possessions of value are being brought to light, while at the same time disconcertingly low valuations are put upon others, which, owing to family tradition, have hitherto enjoyed an unwarranted esteem on the part of their owners. This necessity for procuring "expert" opinion is all for the good of the owners, who are thus enabled to form an unbiased and reliable estimate of the market value of their treasures. Messrs. Hampton are busily engaged upon a great deal of this kind of work.

Belgian Pictures of London.

One of the most delightful of the exhibitions now running is that at the Knoedler Gallery in Bond Street, where the originals of the illustrations to Mr. John Lane's "Book of Belgium's Gratitude," are to be seen. London, with its infinite variety of atmospheric effects, its curious combination of the picturesque and the prosaic, its ever changing aspects of life and drama, has apparently "intrigued" our Belgian guests to the extinction of other subjects for the majority of the pictures are inspired by scenes viewed in this city and viewed, I may say by observant and appreciative eyes. The River Thames is to be seen in every guise in which different seasons find her, from the wintry bleakness, so cleverly portrayed by Mr. Baertson to the summer garb which has taken the fancy of M. Wagemans. It is instructive to observe how familiar landmarks appear to other eyes, and in these Belgian sketches one finds here and there, beauties which even Whistler himself left it to foreigners to discover. The one piece of sculpture in the exhibition is a bust of Lady Diana Manners, by Victor Rousseau, less impressionistic in type than the drawings, but possessing striking individuality and grace.

The late Dr. W. H. Cummings was a collector who specialized in the portraits of musicians, but when these came to be sold at Christie's a few days ago, the only one which realized even a moderately good price was Gainsborough's portrait of Charles Abel, the famous performer on the viol da gamba. The sum paid was 380 gns., and the purchaser was Mr. Sulley, the Bond St. dealer. Two portraits were printed by Gainsborough of this sitter, one a three-quarter length and the other a full length, the latter coming into the possession of Mr. C. J. Wertheimer at the sale of Lord Egremont's collection in 1894, for the sum of 1,400 gns. The picture is now owned by Mr. George J. Gould. The three-quarter length sold to Mr. Sulley, was put up at Puttick and Simpson's with other portraits of musicians in 1866, when it was "passed" being subsequently acquired by an obscure London dealer for an insignificant sum. There has been a striking dissimilarity in the careers of the two pictures.

Faked Furniture in the Cowley Sale.

There has been considerable stir in the art trade in connection with events arising from the Cowley Sale, and which have led to an action being brought by Messrs. H. J. Simmons of Duke Street, against the auctioneers, Messrs. Nicholas, for the recovery of the sum of seven gns. for expenses and loss of time occasioned by attending the sale, under a misrepresentation of its contents. The judge took the view that auctioneers cannot be held responsible for the authenticity of attributions made to them by sellers and indeed, if such were the case, every saleroom would be involved in enormous expenses in the maintenance of a staff of experts. Consequently Mr. Simmons, who had brought the action as much for the protection of other dealers as for his own benefit, and who deserves the thanks of his brethren for an extremely public-spirited act, lost his case on these technical grounds, though on the other hand, he scored very greatly in exposing what has of late years become a grave scandal. I refer to the "watering" of sales of genuine stuff with inferior and faked goods, put into them by dealers who take advantage of the reflected glory of a few pieces which emanate from some ancestral home and from some apparently trustworthy source.

L. G.-S.

CLEVELAND.

Herman Matzen, Cleveland sculptor, whose Soldiers and Sailors' monument at Indianapolis first made him known as one of the foremost Middle West sculptors, has been awarded the commission for the twelve sculpture groups which ornament the new city hall, one of the chief buildings in the "group plan" of Cleveland. His "Schiller" in Belle Isle Park, Detroit, the commission for which was won in a national commission competition, his "Moses" and "Pope Gregory" on the Court House front here, about a decade ago, and his memorial tablet, given in memory of the children who perished in the Collinwood school fire, are some of the other works which have added to his reputation for strong creative work. There will be six figures on the top of the city hall, which will represent the city's leading industries, steel, transportation, shipbuilding, textiles, oil and chemistry. Larger groups at the entrances will typify the departments of the city government.

Henry G. Keller has been awarded the decoration of the seventy foot wall which, it is claimed, will give the city hall one of the largest murals in existence. Mr. Keller's allegorical painting, "Wisdom and Destiny," which has been only second to his work as an animal painter in giving him prominence, will be used as the basis of the mural for the center of the space.

Orville Peets, whose etchings are well known here and in Europe, where he has made his home for the most part of late years, is showing a number of etchings and monotypes at the Korner and Wood gallery. A few colored etchings, mezzotints and drawings and several oils, are also included in the exhibition, among the last being a winter landscape of great charm.

Mrs. Janet Lyon, landscapist and former pupil of Wyant, who has removed from Pittsburgh to this city, is showing at the Guenther gallery several oils. "Interior, Oswegatchie Woods, Connecticut," is a beautiful late summer forest scene, strongly suggestive of William Keith in technique and coloring. "Sunset in Santa Barbara" and "Golden October in the Berkshires" are others deserving of high praise.

Jessie C. Glasier.

TOLEDO.

The Artkian studio started the new year with the largest membership of students since the "kian" was organized about three years ago.

Before taking his paintings on an exhibition tour, Thomas S. Parkhurst is holding an exhibition in his studio for a week. There are 30 large paintings and 50 "thumb-boxes" on view, the majority landscapes, with a few marines.

After the close of his December exhibit at the Museum, Alexis Jean. Fournier placed a few of his paintings in the Mohr galleries for an indefinite period.

The Museum has now two important and interesting exhibits, namely the works of Robert Henri and paintings and sculptures from the Guild of Boston Artists.

Frank Sottek.

THE REISINGER COLLECTION

(Continued from Page 1)

Good Showing of Americans.

When one comes to the modern Americans, one is most impressed with Mr. Reisinger's breadth of view and discernment, for he bought almost as well of American as of modern German art. Here are George Bellows (1), George Elmer Browne (1), Chase (1) a still life, Leon Dabor (2), Derath (1), Dewing (3), Dougherty (1), Frieseke (1), Hassam (5), George Hitchcock (1), Homer (1) a fine Maine Coast watercolor, W. S. Horton (2), Louis Kronberg (1), Ernest Lawson (2), Willard Metcalf (1), Carl Marr (1), Richard Miller (1), J. F. Murphy (1), Redfield (1), Robert Reid (1), Theodore Robinson (1), Schofield (1), Albert Sterner (1), George Sautter (1), Allen Tucker (1), Twachtman (2), Waugh (1), Whistler (2), and G. A. Williams (2).

There are also examples, one each, of John Lavery and Grosvenor Thomas, the Scotchmen, and of A. E. John, the Welshman (1).

Watercolors and Etchings.

The etchings and watercolors are notable for the many examples of Zorn, the two of Whistler, the eight of Joseph Pennell, and those of Haden, one of Rembrandt, one each of the Japanese Hokkel and Hokusai, the four of Liebermann, the two of Millet and the three of Brangwyn.

It is unnecessary to detail individual examples of the many artists of modern schools noted as represented above.

Opinions will differ and the collector must study the collection as a whole and individually if he wishes to buy intelligently. But the list as analyzed above, gives a good idea of the remarkable scope and variety of the collection.

CATHOLINA LAMBERT SALE.

The sale next week of the modern pictures owned by the late Hugo Reisinger, and which is eagerly anticipated in art circles, will presumably whet the appetite the more of collectors and buyers for the sale, also at auction, of the far larger and more variety of assemblage of both old and modern pictures collected through many years of effort and study by Mr. Catholina Lambert, and which will, with over 400 canvases, require four evenings in mid-February for their dispersal in the Plaza ballroom.

In its way the Lambert sale will be the most important of the season, for its offerings will appeal to collectors of various tastes and predilections. They range from the early Italian to the modern American masters, and among them are a number, over which collectors will struggle for possession, such as, for example, the fine Luini, the important Del Sarto, the superior Reynolds portrait, the large Lawrence, the early Dutch portraits by Van der Helst, Verspronck, Mytens, Mierevelt, Ravensteyn and others over whose attributions "Experts" will quarrel, but whose quality none will dispute.

A collection that contains examples of all the Barbizon masters, of Monet, Pissarro and Sisley, no less than 17 Michels, 21 Monticellis, example, and good ones of Puvion de Chavannes, Courbet and Delacroix, and among modern Americans, no less than even Blakelocks, including the famous "Moonlight," 6 by 4 ft., and examples of such painters as George Inness, Bogert, and others, many of them painted for Mr. Lambert, would at any time make a great stir, and especially now that it is the first of so varied a character and of such size and importance to come upon the market in many a day.

There are also in the collection, it must not be forgotten, some 50 sculptures, some noted pieces among them, of which more will be said later on. The dismantling of the large Gallery in Buena Vista castle at Paterson, N. J., where Mr. Lambert has enjoyed his treasures for many years, to prepare the pictures and sculptures for the coming sale, has much of sadness, not only to its esteemed owner, but to the host of American art lovers who have enjoyed the study of his treasures there.

Matthews' Picture Sale.

Some 81 oils by Old and Modern painters, owned by Mr. Nicholas M. Matthews of Baltimore—several of which were offered at auction at the American Art Galleries last season—and other owners, are on exhibition in the Anderson Galleries, previous to their sale at auction there Monday evening next, Jan. 17.

The assortment is curiously mixed but contains some good canvases, notably examples of E. Rau of Munich, Gustave Wolff, an American modern; Alden Weir, Bunce, Gruppe, David Johnson, William Hart, Twachtman, the Belgian Noterman, Berne-Bellecour, M. F. H. De Haas and William Magrath.

There is a large early William Keith, for which the owner paid \$2,500 in 1909, an early and not typical Geo. Elmer Browne, and only fair examples of Carleton Wiggins, William Sartain, Ernest Parton, J. F. Murphy and C. M. Dewey. There are also canvases attributed to Geo. Morland, Franz Snyders, Ziem, Van Marcke, Jules Dupre, Rosa Bonheur, Michel, Constable, Jan Wynants, J. Van der Velde, Molenaar, Weenix, Angelica Kauffman, Salvator Rosa, de Koninck and Hondecoeter.

A. W. Bahr Sale.

A collection of old Chinese porcelains, pottery, jades, screens, paintings on glass, rugs, carpets, etc., formed by Mr. A. W. Bahr, an Englishman who has become known to American art lovers through exhibitions of choice early Chinese paintings and sculptures, etc., at the Montross Gallery in past seasons and who has a small collection in view there now, is shown at the American Art Galleries No. 6 East 23rd street and will be sold there at auction on the afternoons of Monday-Wednesday next, Jan. 17-19, at 2.30 o'clock each day.

There are 597 numbers in the elaborate and handsomely printed and illustrated Catalog, and the range of objects and period is remarkable and unusual. Especially notable are some lacquer shrines and caskets, a buffalo horn bird cage, the paintings on glass, the embroideries on silk, some pieces of blue

and white, famille verte vases, a few of the single color specimens, a unique sang de boeuf "Dog Foo," a choice little collection of Fukien or blanc de chine porcelains, some fine turquoise and powder blue vases, an important tall Ming pottery figure, some lacquer panels, a large and beautiful Coromandel screen, and a number of rare and rich antique rugs, mats and carpets.

Moulton and Ricketts Stock.

A large and important collection of etchings, engravings, watercolors and oils is to be sold at the Anderson Galleries by order of the U. S. District Court, under the direction of Frank M. McKey, Esq., of Chicago, trustee in bankruptcy for Robb R. Ricketts, trading as Moulton & Ricketts. The material will be placed on exhibition Wed. next and will be sold in three evening sessions beginning Wed., Jan. 26.

The numerous etchings and mezzotints are by some of the leading artists of this country and Europe, but a more important division consists of watercolors by distinguished Academicians. Many of these were in the collection originally made by Mr. Gustav H. Buek of New York. The pictures were chosen, not alone because of the importance of the artists represented, but in order to preserve a line of American watercolors from the early period of the Hudson River school down to the present day. This collection has been exhibited in many art museums throughout the country.

The most important division of the collection consists of the oils. Among these are excellent examples of the work of distinguished American and foreign artists, including William Keith, F. S. Church, Walter Shirlaw, Robert C. Minor, Homer Martin, George McCord, Ralph A. Blakelock, Elliot Dangerfield, William Ritchell, Bruce Crane, James M. Hart, W. T. Richards, J. H. Weissenbrück, Rosa Bonheur, Corot and many others.

Old Miniatures at Anderson's.

An exhibition of early Persian miniatures and Mss. owned by M. L. A. Rosenberg of Paris and consigned by him to Tonying & Co. of this city, is on at the Anderson Galleries, Madison avenue and 40th street. The owner is serving in the French Aviation Corps.

While the Persian miniatures are good in quality, they are not new to American art lovers, who will be more interested in the early European examples, for the most part executed on pages of missals and other church books which have been torn out of volumes. These are daintily and minutely painted and much gold has been used in their painting.

Clarke Sale Totals \$73,872.

The sale, at the American Art Galleries, of the Thomas B. Clarke collection of plates and textiles closed on Jan. 8 with a result for the session of \$47,655, which brought the grand total to \$73,872 for 742 catalog numbers. The second session, Jan. 6, resulted in \$9,626.50 and the third, Jan. 7, in \$11,275. The highest price of the sale was \$10,900, paid on the last aft. by Mr. H. G. Kelekian for a XVI Century Polish rug. He likewise gave \$1,500 for a XV Century Valencia plate. The highest price among the plates was \$2,600, paid by Mr. Stanley Mortimer for a XVI Century Diruta example, with St. Catherine and her wheel of torture. He also secured a second Diruta plate for \$600. Lewis and Simmons gave \$1,000 for another Diruta example, showing S. Francis; \$975 for an Italian jardiniere velvet portal and \$400 for an Italian faience plate. C. and E. Canessa paid \$900 for a Hispano-Mauresque. Mr. Timothy F. Crowley gave \$360 for an early XVI Century Diruta plate and Mr. F. J. Macomber the same amount for another, while Mr. A. A. Healy secured one for \$270.

The Tiffany Studios obtained for \$1,900 a XVI Century Ispahan rug. Otto Bernet paid \$1,200 for a XVI Century Spanish cope. A Portuguese renaissance velvet portiere sold to the Metropolitan Museum for \$320. Mr. M. H. Manhart gave \$300 for a XV Century Italian chasuble, and Mr. Marion McMillin the same amount for a XVII Century Spanish ecclesiastical banner. W. W. Seaman, agent, paid \$575 for a Spanish renaissance tapestry; Mrs. A. Morse \$550 for a pair of Venetian dalmatics and Miss G. Waterbury \$410 for a XVII Century Spanish banner.

Mr. G. Harding gave \$790 for an early Urbino plate and Tabbagh brothers \$540 for a XVII Century Rhodian plate. An Italian cope and dalmatics went to Mr. L. Oorselli for \$425. To Miss R. H. Lorenz, agent, went for \$360 a piece of velvet with a gold border and for \$310 an Italian chasuble.

At the second session Mr. R. A. Plimpton gave \$300 for an Italian velvet hanging and Miss Lorenz \$220 for a XV Century Venetian velvet panel. She also gave \$200 each

(Continued on Page 6.)

FROM ART TALKS WITH RANGER—by Raley Husted Bell—

"A popular fallacy is that the American is naturally devoid of art, and solely devoted to the pursuit of wealth and material things. My experience, which perhaps has been particularly happy, is that we have a large percentage of altruistic idealists. The numerous and increasing Museum foundations only serve as a small illustration of the case in point."

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**CALENDAR OF SPECIAL NEW YORK
EXHIBITIONS.**

American Art Galleries, 6 E. 23 St.—Exhibition of the late Hugo Reisinger Collection of Pictures and Prints, Jan. 13-19.
A. W. Bahr Coll'n of Chinese Antiques, Jan. 13-19. Original Drawings, Engravings, Etchings—Part I of the Elizabeth Levy Coll'n, Jan. 13-18.
Anderson Galleries, Madison Avenue at 40 St.—Rosenberg Collection of early European and Oriental Miniatures and Manuscripts. Books and Sketch Books from the Library of the late Daniel Huntington. Paintings by Old and Modern Masters. Rare English and American Autographs. Books on Slavery and American History.
Arden Gallery, 599 Fifth Ave.—English Gothic Panelled Oak, to Jan. 31.
Arlington Galleries, 274 Madison Ave.—Recent Paintings and Sculptures by a Group of Artists, Jan. 17-29.
Berlin Photographic Co., 305 Madison Ave.—Stephen Haweis, Scenes in Fiji, Polynesia and the Bahamas.—Works by Emil Orlik to follow.
Bonaventure Galleries, 601 Fifth Ave.—Autographs of celebrities.
Braun & Company, 13 W. 46 St.—Pictures by A. W. Warshawsky, Jan. 18.
Canessa Gallery, 547 Fifth Ave.—French Renaissance, Louis XV and Louis XVI Jewelry Exhibited at the Pana-Pacific Exposition.
Century Club, 7 W. 43 St.—Works by Winslow Homer.
City Club, 55 W. 44 St.—Works by John D. Johansen, to Jan. 22.
Daniel Gallery, 2 W. 47 St.—American Art of Today, to Jan. 24.
Durand-Ruel Galleries, 12 E. 57 St.—Works by Monet and Renoir.
Ehrich Galleries, 707 Fifth Ave.—Works by Lesser Known Masters.
Edward I. Farmer, 5 W. 56 St.—Blanc de Chine Figures.
Fine Arts Building, 215 W. 57 St.—Winter Exhibition National Academy, to Jan. 16.
Folsom Galleries, 396 Fifth Ave.—Eclectic Group Painters and Sculptors, to Jan. 13.—Pictures by I. Mortimer Block. Group headed by Messrs. Tucker, Brinley and Reiffel, Jan. 15-29.
Gorham Galleries, Fifth Ave. & 36 St.—Sculptures for Presentation to Retiring Officers and Directors of Corporations.
Goupil & Co. Galleries, 58 W. 45 St.—Portraits in Oil by Betty Peters and Landscapes by Richard Montague, to Jan. 15.
Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.
Grolier Club, 29 W. 32 St.—Old N. Y. Prints.
Holland Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.
Kennedy & Co., 613 Fifth Ave.—Old English Mezzotints and Stipples, to Jan. 31.
Keppel & Co., 4 E. 39 St.—Joseph Pennell's new N. Y. Etchings, Jan. 18-Feb. 15.
Knoedler Galleries, 556 Fifth Ave.—Works by Cezanne and other Impressionists, to Jan. 29.—Old English Mezzotints.
John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.
Little Gallery, 15 E. 40 St.—Byrdcliffe Pottery and Handwrought Jewelry.
Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.
Lotos Club—Memorial Exhib'n of Works by Roswell M. Shurtleff.
J. Lowenbein Gallery, 57 E. 59 St.—Works by American Artists.
Macbeth Galleries, 450 Fifth Ave.—Paintings by F. C. Frieseke and John F. Carlsen, to Jan. 18. Group Display by Emil Carlsen, Helen M. Turner and Daniel Garber and Decorative Panels by F. S. Church, Jan. 19-Feb. 1.
Maddowell Club, 108 W. 55 St.—New Group, to Jan. 16.
Martin Hofer Galleries, 668 Fifth Ave.—Primitive Pictures.
Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.
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Milch Gallery, 939 Madison Ave.—American Pictures.
Modern Gallery, 500 Fifth Ave.—Works by Picabia and African Negro Art.

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Montross Gallery, 550 Fifth Ave.—Works by Paul Cezanne, to Jan. 31.
Municipal Art Gallery, 16 St. & Irving Pl.—Post Card Competition Exhibition, to Jan. 30.
Museum of French Art, 599 Fifth Ave.—Work of French Artists in the Trenches.
National Arts Club, 119 E. 19 St.—Works of Painter Members, to Jan. 26.
N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.
Photo-Secession Gallery, 291 Fifth Ave.—Sculptures and Drawings by Eli Nadelman, to Jan. 15.—Works by John Marin to follow.
Pratt Institute Gallery.—Paintings by Joseph H. Boston, to Jan. 29.
Print Gallery, 707 Fifth Ave.—Lithographs, Etchings and Wood Cuts, to Jan. 18.
Professional Woman's League, 140 W. 68 St.—Art Exhibit to Jan. 16.
Rastall Galleries, 567 Fifth Ave.—Old and Modern Masters.
Regnard & Co., 57 W. 49 St.—Dutch and Flemish Paintings.
Reinhardt Galleries, 565 Fifth Ave.—Portraits by Elizabeth Gowdy Baker and Landscapes by Frank Townsend Hutchens, to Jan. 29 inclusive.
Rose Gallery, 246 Fifth Ave.—Works by Raphael Kirchner, Jan. 17-Feb. 12.
Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.
Scott & Fowles Galleries, 590 Fifth Ave.—Works by Early English Painters.
University Settlement, 184 Eldridge St.—People's Art Guild Exhibition.
Mrs. Whitney's Studio, 8 W. 8 St.—Loan Exhib'n, to Jan. 25.—Mrs. Whitney's Sculptures from Feb. 2.
Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlent Edwards, F. G. Stevenson and Others.

CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St. Elizabeth M. Levy Prints and Drawings, aft. and eve., Jan. 17 and 18. A. W. Bahr Chinese Antiques, aft's., Jan. 17, 18 and 19, at the Galleries. Hugo Reisinger Collection, on exhibition Jan. 13, to sale at the Plaza Hotel, Jan. 18 and 19, and at the galleries, Jan. 20, evenings.
Anderson Galleries, Madison Avenue at 40 St.—Library of the late Daniel Huntington, on Exhibition to Sale on Aft's of Jan. 17-19.—Paintings by Old and Modern Masters consigned by Nicholas M. Matthews of Baltimore and others, on Exhib'n to Sale Eve'g of Jan. 17.—American and English Autographs, on Exhib'n to Sale Thurs. and Fri. Aft's, Jan. 20 and 21.—Americana from the Libraries of Joseph Bryan, John G. Adams and others, on Exhib'n Jan. 17, to Sale on Aft's of Jan. 24 and 25.—Etchings, Engravings, Water colors and Oils to be Sold Eve'g's of Jan. 25, 26 and 27, by order of the U. S. District Court, under direction of Frank M. McKay, trustee in bankruptcy for Robb R. Ricketts trading as Moulton & Ricketts, on Exhib'n Wednesday, Jan. 1.
Clarke's Auction Rooms, 5 W. 44 St.—Studio Effects, Art Works and Furniture of J. Dunbar Wright, aft's. Jan. 19-22.
Walpole Galleries, 10 E. 47 St.—First Edition of American Authors, Aft. Jan. 14.—Japanese Color Prints, Eve. Jan. 17.

T. B. Clarke Sale.

(Continued from Page 5.)

for two Portuguese cloth of gold borders and \$180 for a piece of Italian XVI Century velvet. Miss Scoville paid \$180 for a Venetian cope of red velvet, and Mr. J. J. Goodwin \$160 for a Spanish velvet bodice.

The highest price of the third session was the \$400 paid by Miss Lorenz, for a roll of Chinese velvet, which was an average of \$40 a yard. Mr. Schiffer gave \$280 for a XVI Century Italian altar frontal. A velvet and damask wall hanging went to Mrs. Edward Rothschild at \$260, and Mr. L. W. Dyondziar \$235 for a XVI Century Persian plate. Mr. F. J. Marion paid \$210 for a Spanish banner of embroidered velvet.

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Kelekian Buys Lydig Velvets.

Mr. H. G. Kelekian has recently purchased from Charles of London, some 150 yards of the fine old Italian Renaissance velvets, which were a feature of the Mrs. Philip Lydig sale. These splendid stuffs were purchased at that sale, as will be remembered, by Huber & Co. for some \$7,800, or about \$55 a yard, and passed through several hands before they reached Charles.

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session for the Paintings on Friday,
January 21, at 8.15 P. M.**Among the Paintings** will be found attrac-
tive examples by
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erty, F. De Haven, Jonas Lie, Alice Schille,
Hobbe Smith, Hal Robinson, Lionel Walden,
Carroll Beckwith and other noted artists.**The Art Objects** include Collection of Rare
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Wright on his travels around the world.They now come from his late Studio in "The
Sherwood," 58 West 57th Street, and another
portion from his residence, 41 East 51st
Street (which has been leased).*Descriptive Catalogue on Application***On free view from Saturday, January 15
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AMERICAN WATER COLOR SOCIETY—National Arts Club.

Works received at galleries.....	Jan. 29, 1916
Opens.....	Feb. 3, 1916
Closes.....	Feb. 27, 1916
ANN'L EXH'BN ARCHITECTURAL LEAGUE, Fine Arts Galleries, 215 E. 57 St.	
Days of Reception of Works.....	Jan. 20 and 21, 1916
Opens.....	Feb. 6, 1916
Closes.....	Feb. 26, 1916
CONNECTICUT ACADEMY, HARTFORD—Wadsworth Athenaeum.	
Entries by.....	Feb. 5, 1916
Works Rec'd from out of town, Wiley & Son, 732 Main St., by.....	Feb. 5, 1916
Works from Hartford at Annex Gallery.....	Feb. 7, 1916
Opens.....	Feb. 14, 1916
Closes.....	Feb. 28, 1916
PA. ACADEMY, PHILA.—111 Annual Exhibition.	
Limit Day for Receiving Works at Gallery.....	Jan. 17, 1916
Opens.....	Feb. 6, 1916
Closes.....	March 26, 1916

Sensational Auction Room Scene.

The concluding session was marked by an unusual incident which produced a sensation in the Galleries, namely an animated discussion between Mr. Isaac Simmons and the auctioneer, Mr. Kirby, Mr. Simmons being at some distance from the restroom, as to a Diruta plate which Mr. Simmons considered he had secured at his bid of \$1,100, but which was also claimed by Mr. Stanley Mortmire at the same bid. The discussion was lively one between Mr. Simmons and the auctioneer—the former insisting on his claim, but he finally yielded, and the plate having been again put up Mr. Simmons bid Mr. Mortmire on it to \$2,600, the latter finally securing it at the last much advanced figure.

Fairly high prices were obtained, on the whole, and the atmosphere was surcharged with electricity. Mr. H. G. Kelekian secured the beautiful green Polish rug which was a feature of the sale for \$10,000, but even this seemingly high figure is said to have been \$5,000 below its cost to Mr. Clarke. The rare and fine Valencia blue and white Sixteenth century plate, a reproduction of which adorned the front page of the handsome sale catalog, was also secured by Mr. Kelekian for \$1,500, together with some beautiful Gothic velvets. Mr. Timothy F. Crowley was the fortunate buyer of an Urbino XVI Century plate, perhaps the rarest and most beautiful in the sale, for \$450. A new buyer was Capt. Marion McMillin, son of Mr. Emerson McMillin, who secured a Spanish church banner for \$300.

Shelley Letter Fetches \$1,485.

A notable letter from Shelley to his friend Peacock, about his visit to Byron at Ravenna, the Guiccioli, Don Juan and the turning night into day life, he joined in for a while, brought \$1,485 from Mr. George D. Smith, at the first session Monday, in the Anderson Galleries of Part VII of the John Boyd Thacher coll'n. He also paid \$575 for a letter of Sir Thomas Lucy, the original of Shakespeare's Justice Shallow, \$152 for a Newton letter; \$95 for one by

Richardson, the novelist; \$82 for a letter of Pope, and \$79 for an Allan Ramsey Mss. The total of the session was \$3,505.60.

At the second and final session Tuesday, Mr. William T. Walters, of Baltimore, gave \$410 for the Mss. of Hawthorne's "Times Portraiture, Being the Carrier's Address to the Patrons of the Salem Gazette" for Jan. 1, 1832. Mr. George D. Smith gave \$385 for a Swift letter. He also secured a Wolsey letter for \$300; a Wadsworth letter for \$126, and a Peg Woffington signature for \$110. His other purchases included a letter of Thomas Wentworth, Earl of Strafford, \$88; a pen and ink drawing by Thackeray, \$62.50; a letter of Charles Wesley, \$50; a letter of Leonora d'Este, \$41.50, and a letter of Steele, \$41. The total for the session was \$2,478.85, and for Part VII, \$5,984.45. This makes the grand total for various parts of the sale \$51,782.65.

C. C. Townsend Library Sale.

The sale of the library of the late Charles Cooper Townsend of Phila., at the American Art Galleries, on Jan. 6 brought \$16,339.25. "The Annals of Sporting and Fancy Gazette," London, 1822-28, with colored and other plates by Cruikshank, etc., brought \$720. Mr. G. D. Smith gave \$650 for six watercolors by Aiken; \$340 for "The Fancy or True Sportsman's Guide," and \$280 for ten scenes from the life of "Master George," colored by Aiken and including a watercolor by him. Mr. Gabriel Weiss paid \$560 for Thackeray's essay on George Cruikshank; \$530 for "The National Sports of Great Britain," with three original drawings and plates by Aiken; \$515 for a collection of over a 100 drawings, some in pen and ink, by George Cruikshank; \$455 for "The Scourge or Monthly Expositor," London, 1811-16.

Westin Scott's "The English Spy," with drawings by Robert Cruikshank, first edition fetched \$255. Pierce Egan's "Boxiana," with George Cruikshank illustrations, \$110 and "Ackerman's Poetical Magazine," with plates by Rowlandson, \$90.

J. S. Kennedy Library Sale.

The sale, at the American Art Galleries, of the library of the late John S. Kennedy, fetched in an afternoon and an evening session on Jan. 7 \$9,950.50. Mr. John Lewis secured for \$1,350 Walton and Cotton's "The Compleat Angler," extra illustrated, the Pickering edition, London, 1836, extended from two to seven volumes. Mr. Gabriel Weiss paid \$760 for Horne's "Napoleon," extra illustrated, and \$740 for "Autographs et Gravures de Napoleon et son Temps." He also gave \$132.50 for a set of the earliest edition of Dickens' "Christmas

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Civil War Books Sold.

The sale of Part V of the Burton Library, consisting of Civil War items, opened Wednesday at the Anderson Galleries, the total for the session being \$1,786. Mr. George D. Smith paid \$100 for the "Provisional and Permanent Constitution, Together with the Acts and Resolutions of the First Session of the Provisional Congress of the Confederate States," Richmond, 1861. He further secured for \$46, "Statutes at Large of Confederate States," Richmond, 1862-64; for \$33, the "Record of News, History and Literature," Richmond, 1863; \$32 for a coll'n of nearly 1,200 Union and Confederate envelopes, \$30 for a first edition of Herndon's Lincoln, and \$21 for three small portions, one of each color, of the Confederate flag taken by Col. Ellsworth, May 21, 1861, the day he was killed, from the Marshall House, Alexandria, Va. Two letters of Gen. Grant to his father, from Corinth and Nashville, brought \$78. James F. Drake, Inc., gave \$33 for the "Charleston Mercury Extra," announcing the Secession of South Carolina; Mr. F. W. Morris, \$26 for the answer to the Emancipation Proclamation, called "An Address to the People of the Free States by the President of the Southern Confederacy," and Mr. J. T. Little, \$22.50 for J. Q. Howard's "Life of Abraham Lincoln," Columbus, 1860. A letter of Justice Campbell of the Supreme Court brought \$17.50, and the Mss. of his "Facts of History," anent the bombardment of Fort Sumpter, \$16.

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